CANADIAN Film Weekly
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Censorship Charges Too High

Challenge Censor On 'India Speaks'

Film censorship in Ontario may receive its first challenge in the courts unless the reason for the ban on India Speaks is explained to the satisfaction of Astral Films, which re-released the Richard Halliburton travelogue in Canada. The film was

(Continued on Page 3)

RKO Will Shoot 28 In 1949-50

Some 28 films, 15 in the A category and the rest in the lower budget levels, will make up the RKO production program for 1949-50. As set up by Howard Hughes, head of RKO, the slate can be expanded if new deals are made with Independent pro-

(Continued on Page 5)

Should Be Public Service Rather Than Producer Of Revenue

Has motion picture censorship, in the minds of provincial politicians, become as much a dollar-catching procedure as a public service? The size of the profits from the operation of provincial film boards indicates that the conception of their purposes, as held by motion picture distributors and government officials, are far apart. Increasing criticism of a very sharp nature is being privately expressed in the ranks of the industry at the docile way in which the distributors have reacted until now to the continued humiliation of the industry by government officials and private groups.

The critics feel that the time has come to re-examine the whole picture of censorship in

(Continued on Page 5)

To Revamp Ontario Pix Censorship

Enlargement of the censorship staff and revamping of the system is due in Ontario, according to reports in the daily papers.

A permanent panel, drawn from representatives of religious, educational and social service organizations, may be set up to review films which "stress sex and crime" before permitting them to be distributed generally.

Organizations with no official status have been agitating for the right to influence censorship and this seems to indicate that they have won.

Directs 'Dead Letter'

Lewis Allen will direct the Alan Ladd starrer at Paramount, Dead Letter.

Canadian Critics Debate 'Oscar'

Two Canadian critics, Clyde Gilmour and John Graham, recently expressed opposing views about the value of the Academy Awards over a CBC network program from Vancouver entitled "Points of View on Oscar." Gilmour, who reviews movies for the

(Continued on Page 4)

Vaude Moving In To Movie Houses

Evidence of the growth of stage entertainment in Ontario is the fact that several motion picture theatres have applied for a change in their licenses from Class D to Class C. The first kind permits films only but the second allows films and

(Continued on Page 4)

Confidence In H'wood Expressed By Fitz

"Contrary to some pessimistic observations that have appeared in the press about Hollywood and the effect of world conditions upon its output, we are confident that from the product we have already seen and from the description of what is now in production for the coming year, we can look forward to showing in our theatres even greater boxoffice attractions than we have ever had before," stated John J. Fitzgibbons, CBE, president of Famous Players Corporation, in the 29th annual report to the shareholders.

The head of Canada's major

(Continued on Page 3)

Ann Blyth Named

Ann Blyth has been named for the starring role in Universal-International's tentatively-titled film, Abandoned.

Nova Scotia Biz Dips During Fiscal Year

Nova Scotia patronage at regular prices dropped for the fourth consecutive fiscal year, it was shown in the annual report of the chairman of the Board of Censors, S. A. Doane, to the Hon. M. A. Patterson, Provincial Secretary and senior officer of the department,

There were 9,073,075 adult admissions to the 75 Nova Scotia theatres, while 1,144,460 children attended on statutory holidays and Saturday matinees, when no tax is charged. This was during the fiscal year ended November 30th, 1948. In 1947 the adult figure was 9,898,092 and the juvenile figure

(Continued on Page 3)

EDITORIAL OPINION

Censorship In Ontario

Let's take the case in Ontario as an example of how lack of regard for the rights of the moving picture industry can, unwittingly, become part of the official attitude.

Ontario has a censor board which, like all such bodies of paid members, is presumed to have a sense of good taste, decency, public morals and so on. It should be supported by its superiors who, like the members, are representatives of the public. Either that is their function or they have no function at all.

Yet every once in a while the exhibition of a film is ordered ended because other self-appointed groups of

(Continued on Page 4)

'Chain Lightning'

Eleanor Parker will have the feminine lead opposite Humphrey Bogart in Warners' Chain Lightning.

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'INDIA SPEAKS'

(Continued from Page 1)

ordered withdrawn by the Motion Picture Censorship board after a strongly-patronized run at the Victoria, Toronto.

Joseph Rosenfeld of Rosenfeld, Allen & Draper, solicitor for Astral Films, has asked the board to explain the ban or lift it. He proposed to take action in the courts if that was not done. A letter from O. J. Silverthorne, chief censor, did not give the reason for the film's withdrawal but stated that it would be viewed again by the censors.

The film enjoyed censorship approval, being passed at the time it was first released in 1933.

Behind the withdrawal is a request from the Department of External Affairs, made by the Indian High Commissioner on the grounds that the film does not represent conditions in India today. Ottawa asked Ontario to favor India's request and at the same time M. R. Ahuja, Indian Government Trade Commissioner in Toronto, protested for local Indian residents.

Film men and others consider the action of Ontario officials in usurping the function of the censor a dangerous one from a democratic standpoint. And just as bad is the favoring of Ottawa's request, which is in effect federal censorship of motion pictures.

It would seem, from the newspaper reports of Gordon Sinclair, that the position of the Indian representatives about the improvement of conditions in their country can't be borne out. Sinclair, writing for the Star Newspaper Service from India right now, tells of conditions of daily life which are nothing short of horrible.

At the end of one such article he wrote: "Come on now, you who hate and fear communism as you would a cobra in your bed, you answer. Would it be worse than what these people suffer right now? Please answer yes or no."

Ronald Reagan Cast

Ronald Reagan has been signed to star in Santana Productions' Baby Is Here, which Columbia will release.

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Confidence In H'wood

(Continued from Page 1)

theatre circuit, which, with its associates, operates 383 theatres in 130 Canadian and Newfoundland communities, described high amusement taxes as a "heavy and unreasonable burden on the theatre-going public, which depends largely on this form of entertainment for its relaxation." The taxing authories have an incorrect idea about the industry, which is not a luxury business and should not be singled out for special forms of taxes, he pointed out.

Famous Players, unaffected by the consent decree between its parent company and the USA government, will become part of the new Paramount Pictures company when organized.

Television equipment is being installed in the Imperial, Toronto, and the company will benefit from Paramount's experience in the development of television.

During 1948 five theatres were completely reconstructed, 13 were newly built and four drive-ins were acquired.

In the report Fitzgibbons thanked officers, head office staff and theatre employees for their work, particularly for the greater demand on them resulting from the increased number of theatres, 28 having been added during the year. Partners and associates also won his gratitude for their advice and counsel.

The officers and directors of Famous Players Canadian Corporation, as listed in the report, are:

J. J. Fitzgibbons, CBE, president.

R. W. Bolstad, vice-president and treasurer.

Barney Balaban, president, Paramount Pictures, Inc., New York, NY.

Hon. J. W. de B. Farris, KC, Senator, Dominion of Canada, Vancouver, BC.

H. P. Robinson, LL.D., DCL, president, New Brunswick Telephone Company Ltd., Saint John, NB.

Austin C. Keough, vice-president, Paramount Pictures, Inc., New York, NY.

Angus MacCunn, Toronto.

Noel G. Barrow, Toronto.

George Weltner, president, Paramount International Films Inc., New York, NY.

N. S. Robertson, KC, president, North American Life Assurance Co., Toronto.

Remuneration of executive officers amounted to $196,935, while directors' fees came to $3,000 and dividends paid reached $1,737,072. The net profit for the year, $3,286,264, brought the balance of earned surplus to $13,548,998.

Gross boxoffice receipts, because of the additional number of theatres, were somewhat higher than in 1947, although net earnings from operation of $4,303,581 show a slight decrease from $4,382,436. This is accounted for entirely by a continued rise in operating costs in almost every department without an increase in admission prices sufficient to offset these increased costs.

Eastern Theatres Shows Small Gain

Net profit of $106,972 was reported by Eastern Theatres, Limited, operators of the Imperial Theatre in Toronto, for the 52 weeks ending January 1st, 1949. This compared with $101,292 for the similar period ending January 3rd, 1948. Operating profit was $175,030, against $196,667, and provision for Dominion income tax was $50,939, compared with $79,527.

Jack Carson Signed For Columbia Film

Comedian Jack Carson has been signed for the title role in Columbia's The Good Humor Man, which S. Sylvan Simon will produce, with Lloyd Bacon directing.

The screenplay of The Good Humor Man was written by Frank Tashlin, who collaborated on the comedy hit, The Fuller Brush Man, produced and directed by Simon.

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NOVA SCOTIA BIZ

(Continued from Page 1)

1,138,255. The 1947 adult figure is almost a million higher than the 1946 one.

The revenue of the department amounted to $397,863.20, of which $257,753.83 came from the admission tax, $21,911 from screening charges, $7,718.73 from theatre licenses and $3,050 from film exchange licenses. No statement of expenses or profit was included in the report.

There were 11 exchanges in the 35 mm. category in operation and six in the 16 mm. These submitted 639 features, 654 short subjects, five CCO subjects, seven serials and 218 16 mm. programs for censorship.

Of the total, 44 features, shorts, etc., were from Great Britain, one from Mexico, one French and one Canadian. The rest were from Hollywood. Sixteen subjects had material deleted, while 74 were stamped not suitable for juveniles.

Three theatres were built during the fiscal year and one was destroyed by fire. Doane reported that Nova Scotia theatres were now up to a standard of safety equal to any in Canada.

Warners' 'Barricade'

Dane Clark, Virgina Mayo, Raymond Massey and Claude Rains have been assigned stellar roles in Warner Bros.' forthcoming drama, Barricade, which is to be filmed in Technicolor under the direction of Peter Godfrey.

William Sackheir authored both the original story and the screenplay.

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DEBATE OSCAR

(Continued from Page 1)

Vancouver Sun and is also the CBC's critic, is perhaps Canada's harshest celluloid assayer — among those serving on mass mediums.

Gilmour quoted Jean Hersholt's claim that the studios want only commercial films. He spoke of "the muddle-headed bleat of the movie bankers" against artistic films and claimed that both critics and cash customers liked Oscar winners.

"Hollywood has consistently under-rated the so-called average moviegoer," he maintained. This he had learned from talking to taxi drivers and others.

Producers seemed set on delivering stereotyped pictures "from a conveyor belt of endless mediocrity," Gilmour observed. "Millions of people don't go to the movies and when they do they get stung and don't go back for another six months." Too many films were made with "contemptuous scorn" for the intelligence of the patron. "The Oscar is the living conscience of the movie industry."

Graham, in rebuttal, deplored the emphasis on "the best" and said that the public reaction to the Academy voting was: "Now that it's over we can sit back and enjoy the pictures we really like." There was limited interest in the awarding of Oscars.

"In the great contest of you and me versus the Academy" there is only one yardstick, the boxoffice, he told the listeners. There have been 64 films in movie history which earned a minimum of $4 million in domestic rentals and but five of these were Oscar winners as the best production, Graham pointed out.

Graham did not pooh-pooh artistic achievement but asked: "Are the Academy Awards the best choices even by the Academy's own standards?" There were Hollywood politics involved and consolation prizes awarded for sentiment rather than accomplishment, he said. Pretentiousness too often was accepted as art. An independent panel of judges would yield truer findings.

Gilmour gave the impression that the studios were opposed to awards, which they are not. In their statement they explained that individuals and not companies were members of the Academy. Last August they had notified the Academy that money to make up losses incurred by holding public presentations would no longer be forthcoming from them. But the Academy had not made this public at the time.

This did not mean opposition to "the principle of individuals in the industry democratically selecting the best in artistic achievement," the statement said.

— EDITORIAL OPINION —

(Continued from Page 1)

representative citizens, or others, have decided that they know better than the official representatives of the public —the censors.

Their protests are made to the seniors of the censor board. These are the Provincial Treasurer or the Assistant Provincial Treasurer, for the censorship branch is one of their responsibilities.

And here is what happens, according to an explanation by the Provincial Treasurer in the Ontario Legislature: "What I do if there is an appeal from the decision of the censor board is to take a cross-section of people who are interested. I have at times appointed members from this House as a board of censors."

* * *

That is a good plan—if the right of appeal is properly exercised. Pictures, once passed, should not be pulled out of theatres, then shown to appeal boards for a decision as to whether or not they should be returned to exhibition. That is, they should not unless there are special circumstances.

The right of appeal should ordinarily belong only to the person whose film has been refused exhibition within the jurisdiction of the board. The action of a third group with no status in influencing the senior officers of the board to withdraw a film already in exhibition should not be regarded as an appeal.

That is what happened in the case of the sex education films, Mom and Dad and Sins of the Fathers. Then, as explained by Mr. Frost to the House, he appointed 24 or 25 representative citizens as a jury to review the films. "In this case the chairman was the director of the Health League of Canada."

It happens that the Health League of Canada, through its director, Dr. Gordon Bates, has asked that all such films be banned from the screen unless "under suitable supervision." A resolution sent to each provincial censor board contained the request. L. L. Cromien, who produced Sins of the Fathers, one of few features films made with Canadian money and Canadian talent, challenged Bates with statements which made the latter's conduct seem puzzling.

It can be seen then that the director of the Health League of Canada was hardly the man to head a jury to sit in judgment on films which he had not excepted from his criticism. And a good thing to remember is that both Mom and Dad and Sins of the Fathers have the endorsement of dozens of persons whose judgment and integrity are every bit as good as those of Bates.

(On April 6th a film panel of the Joint Planning Commission of the Canadian Association For Adult Education, an outstanding organization with the finest of support and patronage, evaluated Sins of the Fathers. The Joint Planning Commission represents about 50 national organizations. Although the evaluation does not commit any organization to the judgment expressed, the Joint Planning Commission recommended Sins of the Fathers both for information and for discussion. While minor reservations were made on some aspects of the film, Dr. Roby Kidd, assistant director, stated that "the panel feels that the film should be shown, with discretion, and the panel 'heartily commends the enterprise which prompted the making and distribution of this film'.")

The existence of opinions opposed to each other but which must be respected should be obvious to the board, which was swayed into ordering the withdrawal.

* * *

And now the daily papers say that a panel of representative citizens from religious, educational and social service organizations will review the films "which stress

(Continued on Page 10)

VAUDE GROWING

(Continued from Page 1)

vaudeville if there is no movable scenery.

The Class C license calls for running water, two dressing rooms, toilet facilities and proper ventilation. Inspectors of the Theatre Inspection branch now make sure that houses offering stage attractions are operating under the proper license. They have also increased their inspection chores by making sure that such theatres are meeting the regulations affecting dressing rooms, etc.

But the Theatre Inspection branch cannot help to determine just how many houses in Ontario are using stage attractions. Dan McPhee, chief inspector, explains that many theatres hold Class C licenses, yet haven't used them for years. So that when one of these brings vaudeville back it is not compelled to make a report to the branch.

About seven or eight Toronto houses are using stage attractions of one kind or another outside of the ones whose regular business it is to present them. Leading circuits are considering trying flesh in some ailing neighborhood situations.

Vaudeville is making a powerful comeback in the USA, particularly in New York. Eighteen of 35 RKO theatres in Greater New York advertised vaudeville recently, and there is talk of it going back into the company's Palace, the Mecca of the variety performer. RKO feels that the more time the less actors would cost.

Vaudeville's comeback is regional, for performers are not travelling. That is one of the factors which makes it possible to try it — the absence of transportation costs like those of the old days. Large circuits in the USA are willing to try vaudeville again but they want the musicians and stagehands unions to ease regulations during the experiment. It appears that they will.

Similar overtures are reported to have been made to Toronto locals with little encouragement.

Foto-Nite has benefited from increased interest in live entertainment. George Oullahan states that it is now operating in over 150 Canadian theatres and it is being installed in two Famous Players' houses in both Victoria and Vancouver.

Recent Ontario installations of Foto-Nite took place in Bancroft, Durham, Burks Falls, Minden, Haliburton, Fenelon Falls, Port Elgin and Owen Sound. Quebec communities which got it recently are Levis, St. Romuald, Ste. Marie de Beauce, Montmagny, Shawinigan Falls, La Tuque, St. Johns and L'Assomption.

HON. LESLIE M. FROST, KC
As Provincial Treasurer, he is the senior officer of the Ontario film censorship department.

Why Profits On Censorship?

Resentment Rises At Treatment Of Trade

this country — its legality, the conception of it as a method of reducing local interferences, the view of it as primarily a public service of a non-profit nature, and so on.

Today, after three decades of censorship, the rights of one partner to it, the film distributor, are ignored.

Motion picture censorship is a public service and no profit should be expected from it, the Canadian Motion Picture Distributors Association stated in a brief to the Hon. L. M. Frost, Ontario Provincial Treasurer. Frost, who is the senior officer of the Motion Picture Censorship and Theatre Inspection Branch, noted the request for substantial reductions in fees and wrote in reply that it was being taken under consideration. Several months have elapsed with nothing further done.

In 1947 the total expenses of the eight censorship boards which served the nine provinces was $151,386.54. (It should be noted that this figure includes also the expenses and profits of the theatre inspection departments, which are part of the same boards.) Yet the total revenue was $460,248.47. So, through an expenditure of $151,386.93, there was earned $308,861.93!

That is a powerful profit from a procedure understood to be a public service only by those who pay for it—a procedure which can be challenged legally as a violation of democratic rights at any time. And it has definitely changed from a service to which the distributors tacitly subscribe to one in which compulsion is a leading factor. Censorship has become a process characterized by profit and well-meaning pressure groups,

Ontario's Big Mitts

Ontario is an example. In 1947 the expenses of the censorship and theatre branch were $53,447.28 — and out of that expenditure a profit was hauled in of $153,025.04!

Is it any wonder that Quebec, which in 1947 earned a "mere" $48,076.09 on an expenditure of $37,637.06, feels that it is cheating itself? It recently raised its reel charge to $10 from $6 — and this after raising it from $3 to $6 in 1946!

If you think those are examples of unreasonableness, how about these:

Canada has eight provincial boards, with the Nova Scotia one handling the films for the 12 theatres of Prince Edward Island. Now Newfoundland, which had minor censorship,

(Continued from Page 1)

will probably establish a board, bringing the total to nine out of ten provinces. But the United States, with 48 states, has only six censorship boards!

In Great Britain, which has 4,850 theatres, it costs but $10 per reel for censorship, while there is no additional charge for extra prints. But in Canada, which has 1,640 theatres, the various charges work out to $33 per reel for first prints — and $27.50 per reel for each additional print, of which 14 to 18 are required!

Little Protection

Do those who have top authority over censor boards subconsciously regard the motion picture industry as "a soft touch" or "a good thing"? It wouldn't be hard to come to that conclusion, after observing the way such authorities, in spite of extracting an unreasonable amount of money for official supervision, let any number of unofficial bodies harass the industry.

So bold have such unofficial bodies become that they are asking the right to name the official censors. They want to sit in on the censorship of films. They are conducting themselves in a manner that would get them screaming denunciations if they asked the same privileges in the fields of radio and the press.

Why haven't they asked that censor boards be created for the press and radio — and that they be permitted to influence such boards? They wouldn't dare. Then why do they keep trying to tell the censor and the censor's boss how to do their jobs? For one thing, politics make for politeness to the voter. For another, the motion picture industry has stood meekly by while, by implication, its personnel has been smeared as panderers of celluloid poison,

The government and the film industry are partners in the establishment of official authority over films. The government is trusted with its conduct while the film industry provides the costs. One partner pays for the administration of that official authority by the other, the representatives of the public in such matters.

Wouldn't you think that the partner in charge would protect the other, as part of his responsibility, from harassment by outside groups? Couldn't the government be more vigorous about pointing out that there is a Production Code in Hollywood, Adult Classification in Ontario, a Children's Film Library sponsored by the industry, and so on?

Legality of Censorship

In view of the fact that the film industry accepts and supports the government's use of a method open to legal question, there ought to be a better understanding of its position.

In spite of the questionable status of all provincial censorship in this country, the film industry has not tried to upset it in the courts. To tell the truth, it favors it. Reasonable censorship can be a good thing, mainly because the censor's integrity and judgment then become the targets of the critics instead of those of the film industry.

Reasonable censorship in every province facilitates the flow of films into theatres by preventing local officials from using minor authority to interfere with exhibition. It has its benefits and film folk know that.

As for the legality of censorship, in 1946 the Superior Operating Company of Montreal, through its counsel, claimed that the Quebec censorship act was ultra vires under the British North America Act because, among other reasons, it affects the exercise of civil rights within the province and invades the federal field of criminal law.

The Criminal Code, Superior said, sees no offense in any picture unless it has been exhibited and then only if it has violated the laws and rules of common decency and not merely the private and secret opinions of the censors.

After winning and losing several skirmishes in the courts of Quebec, Superior Operating announced that it would take the case to the Privy Council in London if it had to. But Odeon Theatres bought out Superior and it dropped its suit. It would have been interesting to see how the Privy Council, then the highest legal office in the British Empire, would have regarded our type of censorship.

Good censorship, a form of public service endorsed by the Canadian motion picture industry, is a good thing for all. But understanding of the spirit in which censorship is supported has often been lost sight of by succeeding groups of politicians and censors. It was not established to make money but to provide public service and so the fees should be cut.

And film industry representatives should not be ignored when films are being questioned by outside groups with no status or direct interest in them.

RKO PLANS 28

(Continued from Page 1)

duction units for major features.

The Independent producers at present contributing to the program include Samuel Goldwyn, Skirball-Manning, Walt Disney, Glenn McCarthy and Polan Banks. The studio's own pictures will be handled by producers Herman Schlom, Jack Gross, Robert Gross, Robert Sparks, George Bilson, Don Hartman and Harriet Parsons.

A realigned studio production format, operating under bedrock efficiency, is gearing the program towards present-day boxoffice demands.

Among the top-budgeted features on the program is It's Only Money, the Frank Sinatra starrer completed last December. Currently shooting is the Skirball-Manning picture, Love Is Big Business. Also on the slate is The Big Steal, which will resume production with the return of Robert Mitchum.

Other pictures definitely earmarked for early production include I Married a Communist, Robert Stevenson directing; The Bail Bond Story, A Woman's Place, an untagged Dorothy Lamour-Kay Kyser starrer, Christmas Gift, Jet Pilot, Black Canyon, Make Way for the Bride, Bed of Roses, Come Share My Love and Gravesend Bay. The other properties will be given starting dates upon completion of the scripts, which are now in various stages of development.

Hemingway Film

Micheline Prell and Dean Stockwell have been signed for the principal roles in My Old Man, the Ernest Hemingway story which 20th Centry-Fox purchased a few months ago.

Tales of a 5% Territory

Hear National Theatre Services is giving up its offices in the Odeon Building and returning to President Sam Fingold's estate . . . Downtown Famous Players evening prices are up a couple of pennies and on par with the Odeon Toronto price. The even amount will save cashiers plenty of nuisance . . . Being screened hereabouts by Horace Brown and a group is the USA Army's film record of Nazi concentration camps — and seeing it is quite an experience . . . Just read a theory that Hamlet was really a woman. I get it: The Melancholy Dame.

Canadian Life, our newest magazine, is on the highbrow side but badly needed and you'll enjoy it . . . Speech of David Croll, MP, in the House included a suggestion about the nature of the income tax. This suggestion seems to have been a prediction. His "simple formula" was as follows: For the laboring man — higher exemptions; For the white collar worker and middle class — reductions; For those in the high brackets — a kind word; For corporations — not even that; For all of us — some reduction in indirect taxes . . . Now that fight features are becoming the vogue, how about WB bringing back Gentleman Jim?

"To us the mere idea of installing television sets in automobiles is as abhorrent and outrageous as keeping a man-eating shark in a public swimming pool," says the Owen Sound, Ontario, Sun Times.

* * *

Cast of Characters

Martin Bochner, formerly of Astral in Winnipeg, has joined Monogram as a booker . . . Jules Levey in town to see the folks . . . Frank Fisher is one of the Rotarians busy on the Barbara Ann Scott ice show . . . Walter Kaufman, conductor of the Winnipeg Symphony, scored Palestine and Sudan, two shorts in Eagle-Lion's Modern Age series . . . Bing Crosby in Connecticut Yankee appeared so drawn that he occasionally reminded me of Stan Laurel . . . Bryan Foy will give Dennis, the Canadian Raffles, $10,000 for film rights to his story. Local boy makes bad, eh?

* * *

'If Thou Goest to the Theatre'

An ancient Druid had these laws passed in his community, according to the late Roly Young, who was Globe & Mail movie columnist at the time they were written. I hereby do my bit to help make them immortal:

1. THOU SHALT ARRIVE ON TIME. And thou shalt go right to thy seat, and not linger in the lobby to shoot the breeze with thy pals, thereby aggravating the last-minute rush.

2. BUY THE TICKET IN ADVANCE. If this cannot be done, arrive early enough to prevent a box office jam.

3. TALK NOT, except between numbers or acts. Thou shalt not tell thy neighbor what is coming next, nor shalt thou chatter about personal affairs.

4. THOU SHALT NOT SING ALONG WITH THE MUSIC, or quote lines from the play. Who among the multitude hath come to hear you? Yea, nary a one. So shaddup!

5. EAT NOT DURING THE PERFORMANCE. If starvation faces thee, nourish thyself with a boiled potato, which is practically noiseless. Touch not candy with noisy wrappers, peanuts, popcorn, celery, broiled lobster or other viands which make a loud noise.

6. BEFORE THE PERFORMANCE, DO NOT DRINK THAT WHICH HATH A LASTING POTENCY. For even the finest of onions, garlic, liquor and salami are apt to leave their scent upon the air long after the meal hath been dispatched.

7. TEACH THY CHILDREN TO BE QUIET AND ATTENTIVE. If they are too young and obstreperous, yea, leave them in thine own abode with a baby-sitter.

— News Notes —

D. ALLEN MURRAY PASSES IN MTL.

D. Allen Murray, vice-president and comptroller of United Amusement Corporation, Limited, Montreal, passed away on April 17th in the Royal Victoria Hospital of that city.

Born and educated in Montreal, he was one of the founders of the company in 1909, when a group of 20 shareholders formed the Canadian Amusement Company.

Survivors include his widow, two sons and two grandchildren. Interment was in the Mount Royal Cemetery.

1947 PRODUCTION COST $460 MLS.

The USA Census Bureau in Washington reports that $460,100,000 was spent on movie production in 1947. Salaries and wages paid to 34,799 employees, including actors and actresses, accounted for $293,000,000 of the total. The figure covers all activities connected with the production of motion pictures, but not the distribution and exhibition of pictures.

The bureau's data, gathered in its 1947 census of manufacturers, showed 277 firms engaged in movie production that year, compared with 178 in 1939, date of the last previous census.

Costs were 113 per cent higher in 1947 than in pre-war 1939, the report said. Salaries and wage payments alone rose 106 per cent, although the number of employees decreased by 546.

PICTURE PIONEERS TO HOLD STAG

A great evening of fun is planned for Canadian Picture Pioneers of the Ontario district on April 28th. On that Thursday evening, at 8 p.m., the old-timers will gather in the Yellow Room of the King Edward Hotel.

There will be refreshments, entertainment and conviviality. Tickets are $5 and you would be a sucker to miss the fun—if you're eligible.

SIX CONTRACTS LET IN MARCH

Six new theatres construction contracts, totalling $295,000, were awarded in Canada during March, 1949. These were either for alterations or new theatres and the amount drops far behind the $1,423,000 for eight contracts the month previous. Only three provinces were concerned in the March statistics, Manitoba leading with three contracts worth $180,000, Ontario next with two for $105,000 and Quebec awarding one at $10,000.

Meanwhile one theatre opened recently. In Val D'Or, Quebec, the 566-seat Strand made its bow. Built by John Lasich, Marco Perko and Eli Guricich, the house has been leased to Famous Players and will show both French and English-language films.

USA STATE DEPT. BACKS HOLLYWOOD

The USA State Department would do all it could to assure the American film industry of fair treatment in Great Britain, Dean Acheson, Secretary of State, told a Washington press conference.

Recently President Truman heard from a delegation of Hollywood labor-management representatives, as did other Washington politicians, on the same subject.

Acheson had received Ellis Arnall, representative of the Independent producers.

WILL UA FINALLY CHANGE HANDS?

United Artists has been sold so many times in the press that such reports don't get the attention they did. But it appears that the studio is much closer to changing ownership than at any time in the past.

Final negotiations are on between the company and the Nasser Brothers, who are producers and exhibitors. The price is $5,400,000 and what is holding up the deal is the question of the Nassers obtaining voting control without buying out Mary Pickford.

The Nassers want the Canadian-born partner to remain with the company and promise to put $1,000,000 into its working capital if she will yield voting control to them.

Oh, the things they said . . .
about the things she did . . .

Her reputation suffered . . . but her romance didn't! It might have been so-o-o innocent . . . but it turned out to be so embarrassing! . . . Just ask Bob, *he knows!*

For That Touch of Spring in Your Boxoffice...It's..

Broadway Run At N.Y's Big CAPITOL THEATRE

Robert Young
Shirley Temple
John Agar

in

Adventure in Baltimore

RKO RADIO PICTURES

A DORE SCHARY Presentation • Produced by Richard H. Berger • Directed by Richard Wallace • Screenplay by Lionel Houser

SHORT THROWS

20th CENTURY-FOX changed its mind about buying the Albert Maltz novel, The Journey of Simon McKeever. Maltz was one of the writers fired because he wouldn't tell the Congressional Committee his politics. The Fox deal created interest because it was the first with one of the purged ten. Its decision to drop production of the novel, for which it paid $35,000, was announced without explanation.

JIMMY CANNON, writing in New York Post about prizefight muckraking by the movies, says: "The movies are led by the trends in literature. They follow the headlines with the eager servility of a cat trailing a fish peddler. They are not creators but adaptors. Their editorial films reflect established thought. Their challenges are minor defiances and come second-hand from other art forms."

PRIVATE SHOWING of Robert Flaherty's Louisiana Story will take place at the Hyland, Toronto, on April 26th. Host is Henry Hewetson of Imperial Oil, whose USA associates sponsored the film. Imperial Oil, incidentally, deserves the thanks of Canadians for sponsoring The Loon's Necklace, award-winning Crawley film.

Film history in Canada seems the reverse of that of the USA. Across the line documentary and industrial movies grew out of an industry supported by theatre films. In Canada theatre films are growing out of a production industry supported by non-theatrical films. The action of Imperial Oil and other sponsors in supporting Canadian film production now will mean a great deal to Canada in the next generation.

PAISAN, the Italian hit film, will be distributed in Canada by Cardinal Films.

PREMATURE was the announcement a while back that A. C. Cowan had purchased the five Ontario units of Drive-in Theatres. The deal isn't dead, though. Among those interested in these drive-ins are Kroger & Babb, producers of Mom and Dad, and their local associates, W. B. Herman and George Altman. And, of course, their leading light, Herb Ochs of Cleveland.

The Late Ed Auger

MANY Canadian film and theatre pioneers lost a real friend when Ed Auger, a quiet, courtly man with a soul as gentle as his frame was large, passed away suddenly in New York at 67. Few people in the film industry were as well and favorably known to the old-time exhibitor of this continent as this Montrealer, who had worked in North America and Europe, and had served in the fields of exhibition, distribution and equipment.

Ed Auger's early employer, associate and dear friend was Ernest Ouimet, a leading Canadian picture pioneer and still a resident of Montreal, who was first in several aspects of exhibition. It was one of these which brought Auger to Ouimet and led to them being the best of friends for more than four decades.

In 1906 Ouimet, who had been a projectionist and itinerant exhibitor on the streets and in the halls of Montreal, rented a a second-storey dancehall and called it the Ouimetoscope, a name suggested by a newspaperman friend because so many film industry words ended with "scope."

The Ouimetoscope was the first movie house in North America to match itself against the legitimate theatre by offering two performances a day, a reserved seat policy, singers on the stage, etc. Those were still the days of kitchen chairs in "store shows."

Ouimet also opened Canada's first film exchange in May, 1906, having contracted for the right to re-rent the films shown at the Ouimetoscope and the store shows became his customers. He also sold and rented Edison projection equipment.

AUGER came to the Ouimetoscope as a baritone singer, Early in 1907 Ouimet assumed the operation of the Bijou, Saint John, in the neighboring Maritimes, and sent Ed there as manager of the theatre as well as a salesman of films and equipment. Ed hired a young projectionist named Tom Daley, who liked this first job of his so well that he decided to stay in the business. He is now manager of the Imperial, Toronto.

Ed's baritone made him a singer of illustrated songs, a popular sidelight of movie house entertainment in those days, and this in turn made him a valuable manager.

When Ouimet was forced to relinquish the selling of films to Kinetograph, which was seeking to reduce the number of subdistributors, Auger went with that company, which sent him to London, Ontario, where the young and ambitious Allen organization of 1908 had its headquarters. After that he served in Vancouver, Saint John and the West.

When General Films absorbed Kinetograph Ed Auger went along and worked in many places in the United States. Then, in 1914, he left to head Electric Films, a company formed by Charles Pathe to distribute his French productions in opposition to General Films, which had refused to handle them.

When the Independents gained ground against General Films, which later lost the Supreme Court patent battle and its semi-monopoly, Auger left Pathe and went to Vitagaph, then Mutual, where, according to Ouimet, "he was the one who engineered the one million dollar contract with Chaplin."

It was nothing unusual for people in the film industry to move from one company to the other—and keep doing it. In those days companies were being formed every day and the trade was taking shape.

AUGER went to Fox from Mutual and headed serial sales, for the company was making a bid for leadership in that field, having taken Pearl White from Pathe. But serials were beginning to slip in popularity and William Fox and Winfield Sheehan saw in Auger an opportunity to open their own exchanges in France. Auger took charge and lived in Paris until 1921, when he and Mrs. Auger decided that America was the best place for their growing children.

In New York Ed arranged for exclusive rights to Pathe raw stock but Eastman and Brulatour countered by cutting prices. For a number of years he was associated with Arthur Lee and others in various enterprises, then came to Toronto in 1927 as representative of British Gaumont. It was an enjoyable year, for his old friend and mentor, Ernest Ouimet, was then in Toronto for Pathe.

Ed left Toronto to become assistant sales manager for RCA's Sound Department and was with that company until last year, when he was pensioned. He was national office representative at that time.

Throughout the entire continent there was a warm affection for Edouard Auger, a quiet-mannered, soft-spoken gentleman in a business which so much of the time is shouting. At the time of his passing he was among old friends, for he had just returned from a meeting of the Society of Motion Picture Engineers.

EDOUARD AUGER

One of Canada's film industry pioneers, who died in New York recently at the age of 67.

Passing Of Beery Saddens H'wood

Wallace Beery, who played rough-minded, good-hearted characters on the screen for MGM, died in Beverly Hills recently at the age of 64. In pictures since 1913, he had appeared in 250 and was booked for another when a heart attack ended his long career. "With the passing of Wallace Beery, the screen loses one of its most lovable figures, who brought pleasure to millions for many years," said Louis B. Mayer, head of MGM Studios.

Beery, from Kansas City, Missouri, got into show business as an elephant trainer with the Ringling circus and later joined his brother Noah in the chorus of a Broadway musical. He rose fast, for he had an excellent baritone voice, and was soon a star on the road in both musicals and dramas.

Essanay brought him into pictures and in them he met and married Gloria Swanson in 1916, from whom he was divorced. He later married Rita Gilman and they ended their marriage in 1939.

In 1931 Beery won an Academy Award for his work in The Champ. For a time he was teamed with the late Marie Dressler, the Canadian-born star, in the Min and Bill series.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 17 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Bad Boy

with Lloyd Nolan, Jane Wyatt, Audie Murphy, James Gleason.

Monogram 86 Mins.

A SOLID BOOKING FOR ANY THEATRE. AN EXCELLENT WELL MADE EPIC. STORY HAS A HIGH MORAL INFLUENCE, STERLING PERFORMANCES AND FINE DIRECTION.

This film deserves and should receive a booking in every theatre in the land. The story has a high moral influence, and depicts the youth rehabilitation work being carried out by the various Variety Clubs throughout the country. The outstanding performance of Audie Murphy, most decorated war hero, creates another star for Hollywood.

The screenplay by Robert D. Andrews is full of surprises and story twists. There are also many dramatic highlights, as well as excellent suspense, action, and excitement, together with a fair amount of comedy and romantic interest.

The picture is expertly produced by Paul Short with settings by Gordon Wiles that are greatly enhanced through the superb photography of Karl Struss. The direction of Kurt Neumann is tops in every department.. Lloyd Nolan gives a stand-out portrayal, and is closely followed by James Gleason and Jane Wyatt. Rhys Williams, Stanley Clements, and Martha Vickers are the best of the supporting players.

The story revolves around Murphy, a seemingly incorrigible youth, whom Lloyd Nolan seeks to rehabilitate on his correction farm, sponsored by a Variety Club. Nolan seeks the motives for Murphy's waywardness and learns the latter had been falsely led to believe he killed his mother. When this is revealed to Murphy, the boy's reign of crime is terminated, and he begins a new life.

CAST: Lloyd Nolan, Jane Wyatt, Audie Murphy, James Gleason, Stanley Clements, Martha Vickers, Rhys Williams, Selena Royle, James Lydon, Dickie Moore, Tommy Cook.

CREDITS: A Paul Short Production filmed with the co-operation of Variety Clubs International; Producer, Paul Short; Associate Producer, George Bertholon; Director, Kurt Neumann; Authors, Robert D. Andrews and Paul Short; Screenplay, Robert D. Andrews; Additional Dialogue, Karl Kamb; Director of Photography, Karl Struss, ASC.

DIRECTION: Outstanding. **PHOTOGRAPHY:** Excellent.

MGM Buys Comedy

The Big Talent, a comedy about a big-time burlesque and vaudeville headliner, has been purchased by MGM for production by Armand Deutsch.

Champion

with Kirk Douglas, Marilyn Maxwell, Arthur Kennedy, Paul Stewart, Ruth Roman, Lola Albright.

United Artists 99 Mins.

PEAK NUMBER FOR THE TOP POSITION IN THE GALLERY OF FIGHT FILMS: BRILLIANT, ANALYTICAL STORY TELLING. MASTERPIECE PRODUCTION. DYNAMIC ROLE BRILLIANTLY PLAYED BY DOUGLAS. HAS ALL ATTRIBUTES OF ITS TITLE.

An exhibitor booking this one had better do a first rate, substantial job on his marquee advertising and outdoor exploitation because it is going to be around for a long time.

Producer Stanley Kramer and Screen Plays Corp. have turned in the peak number, for the chef d'oeuvre position in the large gallery of prizefighting films.

You can scrap all past laudatory remarks that have been applied to other numbers stemming from stories involving the squared circle and search up a collection of new ones for Champion.

Brilliantly telling a story and mootly penetrating in substance this film stands to become a bright and much-remembered experience for this year's audiences.

All hands concerned with the translation of Ring Lardner's story into screen terms are to be sincerely complimented for a production that easily rates the appellation of masterpiece. That is a word not frequently found in these columns. It is used with some caution. This time caution has been dispensed with.

There have been fight pictures and fight pictures and fight pictures, end on end. They have explored the sport quite thoroughly. They have exhausted the angles for injecting notes of variance into their construction. Here, this time, Champion uses them all, inspects them thoroughly. There is keen dissection. There is sound examination. Against a base substance of brilliant ring action there is a potently revealing psychological catalysis of the mentality of a man whose ego was stimulated to an extent beyond self help, humanity, decency. He only wanted to be champ, to be called mister, to ride instead of hitchhike, to receive in ecstasy the plaudits of a bloodthirsty mob. By guile, cunning and complete lack of moral fibre he used the men and women in his life, even his own blood relations to his own egotistical ends.

Kirk Douglas, in the role of "Midge Kelley" who rose from a mere preliminary punk to heights of fisticuff achievement, turns in a performance of brilliant conviction and dynamic force. The men and women in his life — Arthur Kennedy, as his brother; Marilyn Maxwell, mistress; Ruth Roman, deserted wife; Paul Stewart, manager; Lola Albright, who thought she loved him; are soundly rendered and skillfully guided in their roles by honest direction of Mark Robson.

Getting the story off with deft strokes, Mark Robson slants attention to the savage rise to the top of ring fame by Douglas. He spares no one, slashing and pounding the wall of flesh that stands in his way. He violates the sordid tenets of the sport wherein another man is to be the next champion. Instead of riding along Douglas slugs his opponent senseless in the first round to assume charge of Miss Maxwell.

In turn he brushes off the man who guided him — Paul Stewart. His brother walks out disgusted. He tries to seduce his new manager's young wife but she is saved misery when Douglas shines in his own true light — lusting for money and fame. In his last bout, a brilliantly executed photographic job, splendidly edited for stark impact, Douglas manages to beat his man. He is a bloody, mauled mess. The game's ravages show when he loses his mind just before he dies of a brain hemorrhage. Sardonically his brother gives a statement to a reporter: "He was a champion and he went out like a champion. He was a credit to the fight game to the very end."

CAST: Kirk Douglas, Marilyn Maxwell, Arthur Kennedy, Paul Stewart, Ruth Roman, Lola Albright, Luis Von Rooten, John Day, Harry Shannon.

CREDITS: A Screen Plays Corp. Presentation; Producer, Stanley Kramer; Director, Mark Robson; Screenplay, (From the Ring Lardner story, Champion), by Carl Foreman; Associate producer, Robert Stillman; Production design, Rudolph Sternad; Music composed and directed by Dimitri Tiomkin; Photography, Frank Planer.

DIRECTION: Splendid. **PHOTOGRAPHY:** Excellent.

Leisen To Direct

Mitchell Leisen will direct Paramount's I Married a Dead Man.

To Script 'Victim'

Gertrude Walker has been assigned to script Warners' The Victim.

Family Honeymoon

with Claudette Colbert, Fred MacMurray,

Empire-Universal 90 Mins.

ENERGETIC DOMESTIC COMEDY WITH STRONG NAME LURE IN LEAD PLAYERS. SOLID BET FOR HEAVY PENETRATION, SATURATION IN FAMILY TRADE SPOTS.

Comic problem posed by a man acquiring via matrimony a ready-made family which includes three uninhibited children and, by the turn of story event, being forced to take them along on the wedding trip proves to be an energetic comedy offering.

Situations responsible for creating laughter are smoothly constructed. Homer Croy's novel dealing with average people who get into awkward problems through no fault of their own was properly tailored to fit the able talents of the lead players. There is a certain intelligence to be noted in the scripting. The youngsters are responsible for large slices of the doings. Pic is a solid bet for heavy penetration and saturation in subsequent runs.

A botany prof, MacMurray marries Miss Colbert, widowed, and mother of three. On their wedding day Miss Colbert's sister, Lillian Bronson, a spinster, who was to take care of the kids while the pair are honeymooning, breaks a leg, is hospitalized. As a result it is a honeymoon a cinq with much turmoil and incident as they start for the Grand Canyon.

First thing you know the two boys are lost, then found again after a hectic search. The group spends a night at a farmhouse en famille. When they get to the Canyon, Rita Johnson, who has a crush on Fred shows up, complicates things. The kids have themselves a wonderful time and also scare MacMurray fairly out of his wits. Other business with Miss Colbert eventually results in Fred going off.

Later Claudette and children return to find a welcome home party in progress with Miss Johnson on the premises to let all and sundry know the marriage is a flop. It turns out otherwise at the psychological moment.

CAST: Claudette Colbert, Fred MacMurray, Rita Johnson, William Daniels, Gigi Perreau, Jimmy Hunt, Peter Miles, Lillian Bronson, Hattie McDaniel.

CREDITS: Produced by John Beck, Z. Wayne Griffin; Director, Claude Binyon; Screenplay, Dane Lussier; From the novel by Homer Croy; Photography, William Daniels; Art, Bernard Herzbrun, Rich-Daniels.

DIRECTION: Good. **PHOTOGRAPHY:** Good.

Movies, Radio And Television

Radio Stations Oppose Licensing Movie Company For Television But Enlist Help Of Canadian Pix Studios

IN SPITE OF the hundreds of editorials which have condemned the CBC's delay of television, the government agency has again deferred applications. At the same time it suggested that applicants in every area join together to obtain a single license so that exploration of the field won't be financially hazardous.

The radio applicants, having heard this suggestion before, are on record as opposed to it. They are also opposed to the granting of a license to Famous Players, Canada's leading theatre company, because (a) television is part of "the rapidly expanding art of broadcasting" and (b) it is controlled in the USA.

There are two interesting sidelights to this: (a) Canadian radio stations attract their largest listening audiences with programs which originate in the USA and (b) several of them, in applying for licenses, revealed that they have worked out arrangements with Canadian movie studios.

Jack Kent Cooke of CKEY, Toronto, told the CBC Board of Governors: "Another reason why I believe CKEY should be chosen by the Board of Governors for the granting of a television license is our affiliation with Shelly Films, one of the large film production companies in Canada, in which we hold a considerable interest."

Phil Lalonde of CKAC, Montreal, told of a hookup with Renaissance Films and S. M. Finlayson, CFCF, Montreal, discussed the amount of time his station would devote to the use of motion picture films.

These connections of the radio applicants indicate that television and the motion picture industry can't be kept apart.

At the most recent hearing of the CBC Board of Governors John J. Fitzgibbons, president of Famous Players, made reference to Ottawa's suggestion that applicants in each area combine by saying that his company would co-operate with others except where direct competitors are concerned.

But Fitzgibbons' first statement on the relationship of movies to television made at the earlier hearing, is of interest:

I HAVE TRIED to anticipate what might run through the mind of your board because of our interest in motion pictures. As to whether television operation will injure the boxoffices of motion picture theatres, this is something that cannot be determined at this time. While it is true that television competes with motion pictures and every other form of entertainment for the leisure time and patronage of the general public, and although it must be admitted that outstanding television shows and events might keep some people at home who would otherwise go to see a movie, I am thoroughly convinced (just a I was when the hullabaloo went up about radio ruining motion pictures — and this same cry came from the owners of hockey teams and other sports events that people would stay home) the records today indicate that these events which are broadcast have even bigger attendance than they ever dreamed of before they were broadcast. So that, on the whole, television will promote and in the end be a stimulus to movie theatre attendance through its ability to advertise movies and discover and popularize new star talent which can be used for the movies.

As an example, today, a Canadian girl with talent for the movies would of necessity have to go to Hollywood, and, at great expense and considerable trouble she might get a screen test. With the mobile equipment I described earlier, who knows but that one of our mobile cameras will pick up and put into the movies a personality from Canada that can be a great boxoffice attraction.

A. DAVIDSON DUNTON
Chairman of the Board of Governors of the CBC.

THE FACILITIES we expect to provide in the Victoria Theatre, Toronto, will include a seating arrangement which permits an audience to view and judge the talent, amateur or professional, that might be in the television studio. We might use our Imperial Theatre stage for live talent of high calibre, with arrangements made so that we can televise suitable portions or all of that performance. This gives us an opportunity, during the earlier days at least of television, to bring to television top flight talent, part of the cost being absorbed by a paid audience in a theatre. Therefore I can see great possibilities to prove that the movies are complementary to television and vice versa.

There is no doubt that television will create generally a greater appreciation of theatrical entertainment. I would like to point out to you that at all times and on any given night, the total attendance of movie houses represents but a small percentage of the general public. You might be interested in knowing that from our own operations here in Canada we have found that to be approximately four per cent of the total population of any one locality. Television primarily will entertain those who are at home.

I would also like to point out to you that with few exceptions the biggest and best feature motion pictures are seldom seen by more than twenty per cent of the general public — and these figures are inclusive of the United States as well as of Canada. I believe that motion picture "know how" and experience which must be used for the development of television can create a new audience from this great unscratched field of people who do not go to see these big attractions, and that both television and motion pictures will go hand in hand in developing this field.

SO IT is in the best interests of all concerned that a company like ours must necessarily do everything to promote television and broadcast the best possible programmes regardless of what effect it might have on motion picture theatre attendance. This is a public service that a company like ours is bound to give, and without boasting I think I can say that a casual glance at the record in our brief will give some evidence of what has been and will be done.

I believe the effect, if any, on the boxoffice will be short-lived, because, as I have said, the competition and the stimulus that will come to motion pictures because of the development of television will make our theatres more important than they ever were in community life where people want to gather together for their entertainment. As a matter of fact, motion picture shows are staged and primarily designed for showing on large theatre screens to large group audiences, while television will be developed for the desirably type of entertainment, culture and education acceptable in the home.

EDITORIAL OPINION

(Continued from Page 4)

sex and crime before they are released for distribution."

Surely the Hon. Leslie M. Frost, who may be Ontario's next Prime Minister, hasn't been talked into accepting the findings of such a panel as the last step before appeal? There are as many opinions about the alleged evil influence of films as there are experts on the subject. Who will sit on that panel — those who have badgered the censor board the longest?

The government, through Mr. Frost, has an obligation to the motion picture industry, as it would to any other, to talk over such a radical step with its representatives.

What is different about the motion picture industry? Why not the press? Why not radio? Why not panels to sit in judgment on the influence of the lumbering and salmon industries? Why has Mr. Frost yielded to groups which have not the nerve to demand that panels be established for press and radio?

Mr. Frost, as a leading public official, has an obligation to protect the citizens from such undemocratic procedures as special panels. Let the censors do their work. They are just as capable in their field as Mr. Frost is in his and the "representative citizens" are in theirs.

Nfld. and TV

Observanda

Triumph of Confederation

In a world of strife and conquest the extension of borders through the invitation of those brought within them is a tribute to democratic processes. That is the way it was between Canada and Newfoundland.

From Colonial Uni… Confederation the Canadas became Canada. Now Newfoun… has joined us. In time to come our Territories will win the… Provinces. Canada seems moving towards the role pre… — that of the country which will show the most prog… h in the Twentieth Century.

But before that com… st open our country to the peoples of less fortunat… ire to join us. growth of population ar… nt … ational chara… we be able to reduce … ming … nce … States on our culture … ics. come ability to suppo… bitious … tists. The emigratio… npow… USA will end.

Canada must a… which speak the E… aration in those w…

Newfoundlande… long reserved their… bors, who live "U… same type of res… a term which … Canada" has i…

The use … They are, of… separation wh… grow broader a…

TV …

L… the di… I… comin… as bad… this li… won t… You're…

I… lison S… the la… was s…

B… announcer, describi… about "a rain of blows" wher… "rain" landed on arms and g… he described what he thou… wasted movements to TView…

It becomes obvious that… a better look at a fight than the judges or … e judges ought to watch the fight over televis… g the …

Judges of horseraces won't … photo. First thing you know judges … the same thing.

Reminds me … the lo…

NEVER BEFORE SUCH ACTION! NEVER BEFORE SUCH AMAZING AFRICAN ADVENTURE!

Meet BOMBA… White savage of darkest Africa… bold master of a land of sudden death and snarling danger!

BOMBA
THE JUNGLE BOY

Filmed in Glorious SEPIA TONE!

SEE! SEE! SEE!
- Wild animals by the thousands!
- Lion vs. man in death-battle!
- Attack by hostile natives!
- Death-plague of the locusts!
- Jungle voodoo--savage cults!

Starring
JOHNNY SHEFFIELD · PEGGY ANN GARNER
with ONSLOW STEVENS · CHARLES IRWIN
and introducing OTO, the Monkey

MONOGRAM PC PICTURES

From MONOGRAM Now!

Typodermic Injections

The National Film Board has reached its tenth birthday . . . **Arnold Perry,** NFB Vancouver regional director, resigned and Tom Miller, who hails from there, quit as head of theatrical distribution to go back and fill the post . . . **Bob O'Donnell,** International Chief Barker of Variety, here to attend th… t Heart Award dinner of the Toronto tent. Out … arry details of the affair . . . **Harry Mos…** …ling and maintenance, lookin… Gosnell of the Uptow… . . . **Those Bloor** …niversity's manager, Bert …genius for courtesy. If you ask me, …ve the privilege of sharing the trade's affec-

---

… Mann, formerly confidential secretary to N. A. Taylor, …ator for the International Cinema and will …the new Towne when opened soon . . . **Flo** …hooker for 20th Century Theatres, returns … becomes pilot of the International …kill leave that house to manage the …en it opens . . . **Bobby Goodman,** … 1937 as an usher at the Casino, …er ten years in the USA. As Bob …his trade.

Kitchener Fire Depar… ad… …re folk on fire p… …ne of his ex… …have bee… …

… repo… …an in … cheque on a closed … went to …at what time he had … …he phony's …them that it was on a Saturday after… …that it was a civil and not a criminal …to be open for business at the time the …a crime. Amazed, he went to the office …who corroborated the cops' position …n Toronto?

… Saw Lorne Moore of N… at the Variety Club make sure …

… got away …d. They didn't quit …somebody snitched.

… New Play group's annual Spring Thaw and was again overwhelmed by the matchless Jane Mallet, highly original creator of class comedy, who would be a knockout in those NY spots which cater to the ritz-raff. Or maybe she likes it here . . . **Another skilled comedian,** this one in the "low" classification, is Eric Christmas . . . **Must admire** the journalistic enterprise of G. E. Robinson, manager of the NTS unit, the Roxy, Acton, Ontario. Aided by Jim Harrison, the circuit's ad chief, he has issued the ninth edition of Showtime, a 12-page magazine about the size of this one. Local merchants advertise in it, so it costs the circuit nothing.

… by … a rellow recit… …he Kid's Last Fight. I … …mond's Habitant poems from the … …ter. The one dealing with the legend of Lac … read in the NY Times, had been set to music by G…rrey O'Hara. Radio has a few readers, such as Ted Malone and Maurice Boddington, but they sure have faded out of vaudeville.

THE MIGHTIEST PICTURE EVER FILMED IN TECHNICOLOR!

2 GREAT LOVE STORIES... 10 GREAT STARS... 1000 UNFORGETTABLE THRILLS!

GARY COOPER **MADELEINE CARROLL**

PAULETTE GODDARD **PRESTON FOSTER**

ROBERT PRESTON **AKIM TAMIROFF**

GEORGE BANCROFT **LYNNE OVERMAN**

WALTER HAMPDEN **LON CHANEY, JR.**

Surpassing "Union Pacific" in spectacle. Surpassing "The Plainsman" in pulse-pounding action. Combines two mighty love stories (Gary Cooper and Preston Foster in love with Madeleine Carroll...Robert Preston in love with Paulette Goddard). Color thrills to amaze your eyes... action thrills to stir your heart!

Paramount presents **CECIL B. DeMILLE'S**

"NORTH WEST MOUNTED POLICE"

Produced and Directed by **CECIL B. DeMILLE** • Original Screen Play by Alan Le May, Jesse Lasky, Jr. and C. Gardner Sullivan • A Paramount Picture

IMPERIAL, TORONTO — ***terrific week***

TIVOLI-EGLINTON — ***move over*** — ***now in second week***

MET., REGINA — ***new house record*** — ***now in second week***